

# MILTON A GENIUS ; A Study of Milton with Special Reference to the Relations Between His Genius and Style ( Ⅱ )

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## CHAPTER Ⅳ HIS SPIRITUAL DEVELOPMENT

The matter of our present concern to trace his spiritual development is to know Milton's spiritual state in which he composed the *Nativity* ode on Christmas morning, 1629. It is thought to be necessary as a background for identifying the "Heav'nly Muse".

It can hardly be doubted that man has some ability to feel something above the flesh and its mentality which is looked upon as the Holy Sprit in the Bible. It is well-known fact that when he is filled with the Holy Spirit, man will utter the sweetest possible words. Some examples are taken from the Bible:

And when Elizabeth heard the greeting of Mary, the babe leaped in her womb; and Elizabeth was filled with the Holy Spirit and she exclaimed with a loud cry, "Blessed are you among women..." (Luke i: 41-42)

And Mary said, "My soul magnifies the Lord, and my spirit rejoices in God my Saviour, for he has regarded the low estate of his handmaiden. For behold, henceforth all generations will call me blessed ; for he who is mighty has done great things for me, and holy is his name. And his mercy

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is on those who fear him from generation. He has shown strength with arm, he has scattered the proud in the imagination of their hearts, he has put down the mighty from their thrones....” (ibid., i: 46-55)

And his father Zechariah was filled with the Holy Sprit, and prophesied, saying, “Blessed be the Lord God of Israel, for he has visited and redeemed his people, and has raised up a horn of salvation for us in the house of his servant David, as he spoke by the mouth of his holy prophet from old, that we should be saved from our enemies, and from the hand of all who hate us... to give light to those who sit in darkness in the shadow of death, to guide our feet into the way of peace.” (ibid., i: 67-79)

What do these patterns tell us except that when he is filled with the Holy Spirit, man begins to sing a poem of his own accord? What he utters is purified, intensified and is thought to be the essence of poetry and the poetic spirit.

It seems, hower, that the Spirit which is revealed to man by God is not the same and that the Spirit which is revealed to man has been evolving through the Old Testament and the New Testament. The present-day people are to be granted with the Spirit called “‘O *Para-kletos*” the Comforter (John xiv: 16). It is however the theological concern to persuade that the Spirit revealed to man by God is seen to be evolving in the Old Testament, and it shall not be dealt with here<sup>41</sup>).

It is considered that the Spirit of the Spirit is seen in the process of man's life and that it is not always proportionate to the advancement of the historical time, for it is thought that the early Spirit in the Old Testament came upon Milton in his composing the lines :

Since first that tongue  
Inspired with contradiction durst oppose  
A third part of the Gods, in Synod met  
Thir Dieties to assert, who while they feel  
Vigour Divine within them, can allow  
Omnipotence to none. (VI, 154-159)

These lines are referred to those of Book V, 803-907 from among which are quoted the following lines:

*Abdiel*, then whom none with more zeale ador'd  
The Dietie, and divine commands obeid,  
Stood up, and in a flame of zeale severe  
The current of his fury thus oppos'd.

O argument blasphemous, false and proud. (V, 805-809)

This is comparable to :

And the spirit of God came mightily upon Saul when he heard these words, and his anger was greatly kindled. He took a yoke of oxen, and cut them in pieces....  
(I Samuel xi: 6-7)

These patterns show the agency of the Spirit of the comparatively low stage thought man (see also Judge xiv: 6, 19). On the other hand, Daivd, in the time of the Old Tostament, was inspired by the Holy Spirit and declared:<sup>42)</sup>

The Lord said to my Lord,  
Sit at my righthand,  
till I put thy enemies under thy  
feet. (Mark xii : 36)

Therefore it is considered to be difficult to identify the Spirit itself in his certain spiritual state. Nevertheless, it seems to be possible to approach to a certain extent.

As we shall see later, there seems to be five poetic periods with Milton till the end of the year 1629. We shall examine his spirituality represented in his works from 1625 to 1629 when he wrote the *Nativity* ode.

The five poetic periods are, 1. the period from the early 1625 to

the autumn of 1626, 2. the period of the spring of 1627, 3. the period of the spring of 1628, 4. the period of the summer of 1629, 5. the period from the winter of 1629 to the early 1630. The works which belong to the first period may not have been composed in his continuous creative activity, but his poetic motives are thought to have been the same.

His reputation as a poet is said to have acquired some status at Cambridge between the spring of 1625 and the autumn of 1627; therefore, we need to trace the works in the period. The works belonging to the first period are arranged:

1. *Elegia IV Ad Thomam Junium*, in early 1625.
2. *Elegia I Ad Carolum Diodatum*, in the spring of 1626.
3. *In quintum Novembris*, in the autumn of 1626.
4. *Elegia III In obitum Praesulis Wintonensis*, in the autumn of 1626.
5. *In obitum Praesulis Eliensis*, in the autumn of 1626.
6. *In obitum Procancellarii medici*, in the autumn of 1626.
7. *Elegia II In obitum Praeconis Academici*, in the autumn of 1626.

These works were not such as had welled out of the mind in his fit of creation like those that we shall see later; they were written under the stimuli of each accident. All works except *Elegia IV*, *Elegia I*, and *In quintum Novembris* were composed in his sorrow of the distinguished people. They were killed by the plague that prevailed in London from the summer of 1625 to the autumn of 1626. *In quintum Novembris* was written by him, corresponding with the ceremony that Cambridge held in 1625 commemorating the fifth of November when the Gun Powder Plot occurred in 1605. And this verse is said to be the first that called attention to him at Cambridge. *Elegia I* was written in response to a Greek letter from Diodati. Milton had been in London, suspended from college after a quarrel with his first tutor, William Chapel. *Elegia IV* was written to Thomas Young on a private

affairs.

(The chronology of Milton's works differs among scholars. I followed the up-date opinion of Harris Francis Fletcher.)

At this period, we can see his religious-mystic disposition of a genius. He is said to have had a religious experience at the age of eighteen. This fact calls upon us to reconsider what sort of a youth he had been. In an evening, when he was sunk in deep for the deaths of Lancelot Andrewes, Bishop of Winchester and those of other great men, and lay down, Milton was granted with a glimpse of ecstatic vision in a dream, by which he was consoled and relieved of his sorrow. *Elegia tertia* is said to have been based on this religious experience and is thought to be the finest verse in his early poems.

We are interested in Milton's conversion but no biographical articles that were available to me deal with this matter; consequently, we came to hold an idea that Milton was ordained. We cannot but have a vague opinion about his spiritual development on this point. Other men of religion or distinguished men of spirit are said to have been converted : St Paul's conversion on his way to way to Damascus; St. Augustine's conversion in the garden at Milan at the age of thirty-two ; St. Francis' conversion in the suburbs of Assisi at the age of twenty-three; Martin Luther's conversion by thunderbolt at the age of twentytwo ; John Calvin's conversion at the age of twenty-four ; and in modern England, Thomas Carlye's conversion from "Everlasting No" to "Everlasting Yea."

Milton, at the age of eighteen, found blessedness in its opposite, the death. Can we say this was his first conversion? I think the experience was his first conversion the occasion of which had been the dolor of the loss of "great men" and the complaint of the devouring of death. According to the paraphrased description of Fletcher from *Elegia tertia*, it can be said that the experience of Milton was not necessarily based on his Christian faith in the strict sense. One of the ground of it is that it was in the dream that he was granted with

a glimpse of ecstatic vision. If it had been by the real Christian faith, if such expression is to be permitted, it might have been revealed to him not in a dream but in the lucidest mind of clearest consciousness. The other ground on which above conclusion is based is that the vision which he saw in a dream was colorful, Fletcher writes:

Among heavenly flowers and lovely colors, with verdant fields through which flowed silver streams, there suddenly appeared the figure of Andrewes with shining face and raiment...<sup>44)</sup>

The real ecstasy followed by the Holy Spirit is said not to see thus concrete vision, but it is said to be abstract as Karl Barth, a German theologian, writes somewhere in his *Der heilige Geist und das christliche Leben* (1930).

Spring of 1627

"Sometime during the following spring of 1627 the fit was on him again and he produced another poem that he later thought worthy of publication", says Fletcher. He composed two poems in the spring of 1627:

1. *Sonnet I* 'O Nightingale, that on yon bloomy Spray'
2. *Elegia VII* 'Nondum blanda taus leges...'

(Besides these, *On Time* is said to have been composed in the winter either of 1627 or of 1628. The date is unknown, the latter is taken here.)

*Sonnet I* in which the influence of Italian literature, especially Petrarch is said to be seen, cannot be regarded as the expression of his own affairs. But *Elegia VII* is said to be revelation of his personal experience even though it is "much more the work of his imagination than real". We can know the general idea of what is sung in the poem by the following selected translation:

It was the springtime, and the light, shining o'er the rooftrees of the houses, had brought to you, May-month, your first day. But mine eyes were seeking still the vanishing night, and brooked not the early morning brightness, Lo, Love stood at my bed, tireless Love, with spangled wings.... Some times I found delight in the parts of the city where our citizens promenade, sometimes in the neighbouring countryside adjoining country houses. Crowds close compacted, crowds like in faces to goddess, move in brilliance to and fro through the midst of the streets and roads. And so the day flashed bright, glorified by a double brightness. Am I beguiling myself?.... Not grimly did I flee vision so charming ; no, I let myself be driven withersoever youthful impulse bore me. Lacking all prescience, I sent my glances to meet by chance I marked, towering (in beauty) over others : that radiance was the begining of all my woe.... thence—ah me!—in a thousand places he (Cupid) smites my defenceless breast. Straightway unwonted frenzied entered my heart : I burned within with love, ay, all my being was afire.

Meanwhile, the lass who alone of lasses pleased now my tortured soul, was withdrawn from my gaze, ne'er again to return to mine eyes.... O may it be vouchsafe to me to look again on her beloved face, and in her presence to speak words if only words of sadness! Mayhaps...she would not be deaf to my prayers. Believe me, no other man has e'er burned thus haplessly.... Spare me, Cupid, I pray.... Only be gracious, and grant that if in days to come any lasses destined to be mine, a single shaftpoint shall piece two hearts destined to love.<sup>45)</sup>

“...the poem may have been the basis for the completely apocryphal adventure ascribed to his college days,” continues Fletcher, “the elegy is the expression of his desire for love”.<sup>46)</sup>

Spring of 1628

The flight of the poet's mind is seen again in the spring of 1628, when he composed *Elegia quinta*. What he did or what befell on him since the spring of 1627 is little to be known. But Milton is thought to have been devoted to the academic works as his literary works are not found during the period. The life of the students at Cambridge was told before. Fletcher says concerning *Elegy V* :

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Now he feels a strong urge to write poetry, and is whirled up to Heaven, an experience that is coming to be a common one for him to mention when about to begin a lofty flight in verse.<sup>47)</sup>

("a lofty flight in verse" is referred to the invocatory parts in *Paradise Lost*.)

It is, however, necessary for us to take out his academic works during the winter of the same year before we shall deal with his poetical works. The works are,

1. *On Time*
2. *Prolusio IV In Rei Cujuslibet Intertu non Datur Resolutio ad Materiam* (In the destruction of anything there can be no resolution into First Matter)
3. *De Idea Platonica Quemadmodum Aristoteles Intellexit* (On the Platonic Idea as it was understood by Aristotle)
4. *Prolusio I Utrum Dies an Nox Praestantior Sit?* (Whether Day or Night is More Excellent?)

*On Time*, which was so far misunderstood, unappreciated and sneered at as a trifling poem, is now said to be an important poem to know Milton's development as a poet in English in its meter. *On Time* is said to be an admixture of physics, classics, and Christian ideas, the contents of which is known by the subtitle : "Greedy time is to be ended by Eternity, when earthy grossness shall be quit for the happy-making sight of God." If he had written the poem the occasion of which had been derived from his some experience with his knowledge of physics, classics and Christian ideas, he should be considered to have had a certain kind of mystic experience, at least by the winter of 1628. The three fundamental ideas are noticed in the poem:

...when as each thing bad thou hast entomb'd,  
And last of all, thy greedy self consum'd,  
Then long Eternity shall greet our bliss (11. 9-11)



And Joy shall overtake us as a flood,  
When once our heav'nly-guided soul shall clime,  
Then all this Earthy grossness quit... (11. 18-20)

The first to be noticed is an idea of going out of the worldliness (11. 9-10). The second to be noticed is an idea of reaching eternity (11, 18-19). And the third idea is noticed in those lines :

Then long Eternity shall greet our *bliss* (1. 11)  
And Joy shall overtake us as a flood (1. 13)  
(God's) *happy-making* sight (1. 18)  
(Italics are mine)

The problem of his spiritual experience during the winter of 1628 should be considered in connection with *De Idea Platonica*, the contents of which still remain not to be understood with my Latin knowledge. Nevertheless, at least judging from what is said on the poem, it can be said that Milton was not affected by the philosophy of Plato or Aristotle, in the sense that St. Augustine was deeply affected by Manichaeism and Neo-Platonism. Fletcher writes on *De Idea Platonica* as follows:

The real plea in this poem is to know where Plato would place the archtype of man, and Milton lost no opportunity to run the gamut of possibilities, none of which could be selected as having been suggested by Plato, and which must therefore have even more pleased his academic audience.<sup>48)</sup>

With the close of the Lenten term and the arrival of the spring, he was released from the hard tension of mind and body which had been subjected to the strict academic training and strenuous daily life, and from the cold winter against which he could hardly protect himself with scanty heat, he was filled with the joy of the spring; his

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soul was unveiled and began to soar high, when he composed two poems:

1. *Elegia V In adventum veris*
2. *Song on May morning*

As we mentioned before, the poet's mind is thought to have grown to the height which is to be seen in the invocatory parts of *Paradise Lost* (see I, 6-10, 17-22; III, 1-55; VII, 1-33; IX, 20-24). Milton says :

My soul is deeply stirred, is all aglow with mysterious impulses ; the madness of inspiration and holy sounds stir me to my deeps, and, *freed my body*, I move 'mid the roving clouds; the penetralia of the bards; the fanes of the gods are open wide for me, wide to their innermost depths....<sup>49)</sup>

This spiritual growth represented in the poem should be thought to have anticipated his spiritual height in *Paradise Lost*. Compare the following lines with the above-quoted lines :

So much rather thou Celestial Light  
Shine inward, and the mind through all her powers  
Irradiate, there plant eyes, *all mist from thence*  
*Purge and dispose*, that I may see and tell  
Of things invisible to mortal sight.

(Italics are mine.)

(III, 51-55)

There is some difference in the state of spirit between the two. This difference of the spiritual states may be attributed not only to the experienced life but also to the differences of the seasons.

It is known from the following reference to the season that Milton was influenced in his creative activity by the season:

...cold

Climat, or Years damp my intended wing

Deprest...

(IX, 44-46)

The cold winter is thought to have devitalized his urge to compose the poem. The climate of Europe in winter is generally said to make people active by its cool stimulus rather than make them shrink back. But this opinion cannot be accepted in the case of Milton, as pertinent. John S. Diekhoff points out:

Milton seems to have been really concerned lest the climate of England prove unfriendly to poetry. In the *History of Britain*, Miss Darbishier points out, Milton observes that the sun which England lacked 'ripens wits as well as fruits' (*Early Lives*, pp. lvii-lviii)<sup>50</sup>.

The influence of the climate on the art has been spoken of. And the same thing can be said of Milton's art, as we have just noticed. His art, however, does not remain at this stage but surpasses the influences of the climate and all. It is because he committed his poetically creative activity to the transcendent being, he says:

...and much they may, if all be mine,

Not Hers who brings it nightly to my Ears.

(IX, 46-47)

The climatic peculiarities of art are found where the peculiarities of the climate can be found to be purified and intensified. In this sense, the poem of Milton is thought to be one the most typical European culture that the climate has ever produced. It is because Milton's poem, though it surpasses all the attributives of regionality, nationality, etc., is the most representative of the characteristics of the European culture. In the same manner, his poem surpasses his own ego which was said to be strong, and yet it represents his characteristics

intensively.

Peculiarities of the climate mean those of the mental structure, and they also mean those of imaginations of an artist. The essence of an artist's creativeness may not differ unlike that of the climate, because it is grounded on the essence of the human being, "Imago Dei," the image of God (Genesis i; 27)<sup>51</sup>. But, as far as it takes the concrete from, it cannot but take the peculiarities of the climate as its own, says a philosopher<sup>52</sup>. This philosophical study of the climate and art may be considered to be most intelligible. But it seems to lack in still more important idea, from the point view of the agency of the Truth though a man who is capable of the "heavenly" recognition. The Truth purifies and intensifies the purified peculiarities of the climate (not to mention other elements than the climate). This is why his poem is thought to be the universal work which represents the peculiarities of the climate (as well as other elements) most intensively.

Milton loved the evening and used to take a walk in an evening. This is echoed in *Paradise Lost*:

Now came still Evening on, and Twilight gray  
Had in her sober Liverie all things clad;  
Silence accompanied, for Beast and Bird,  
They to thir grassie Couch, these to thir Nests.  
Were slunk, all but the wakeful Nightiangale;  
Shee all night long her amorous descant sung;  
Silence was pleas'd : now glowd the Firmament  
With living Saphirs: Hesperus, till the Moon  
Rising in clouded Majestie, at lenght  
Apparent Queen unvaild her peerless light,  
And ore the dark her Silver Mantle threw. (IV, 598-609)

(See II, 492-495; VI, 146-149, 540-543, 646-647; IX, 1088; X, 94-95; XII, 624-632.)

Intensity of subjectivity is aroused by the deep contemplation, not

into the nature but into one's own world. When the environing sight is bright, one's ego becomes weak. But when it is dark, one's subjectivity becomes strong, and there appears a world befitting for the deep contemplation, then he recognizes his subjectivity deeply. Milton's strong subjectivity, for one thing, may be found as its cause in this point. Besides this natural environment, there was other factor with Milton: it was a loss of sight in 1652 after having written *Pro Populo Anglicano Defensio* in 1651. His loss of sight had been more significant to his creative activity of the poem.<sup>53)</sup>

Concerning the climate (or season) and his poetic creation, we shall stop writing here, except one note. Edward Philips, Milton's nephew, said that Milton's "vein" never freely flowed but from the autumnal equinox to the vernal<sup>54)</sup>. That is "from the end of September to the end of March."<sup>55)</sup> This remark on Milton's poetic season is said mainly on relation to that of *Paradise Lost*. And this remark would not be right in the whole poetic activity of Milton as we have already seen. Philip's remark is also at variance with the Milton's fear of cold. John S. Diekhoff interprets the contradiction as follows:

Milton's fears for the climate were not based upon a distaste for cold weather which he may or may not have felt, but upon the conviction shared with his age that all the trully great literature of the world had come from the South, from the Greeks, the Romans, and the Italians, that the sun 'ripens wits as well as fruits.'<sup>56)</sup>

As we have already seen, Milton at this period had a seriously deep spiritual experience and his attainment of the spiritual state, as the same reference to the spiritual state is seen in *Paradise Lost* (and also as Fletcher insists on it), was the same as that in *Paradise Lost*. But the identity of the spirit itself in his spiritual state is not clear. It cannot be determined to be the Holy Spirit. A Latin word which is thought to show the identity of the spirit in his spiritual

state, for example, *sanctus Spiritus* (the Holy Spirit), *caelestis Musa* (Heavenly Muse), *aeternus Spiritus* (eternal Spirit), *caelestis Lux* (Celestial Light), or *Patrona* (Patroness) is not found in the poem. This is the reason for the statement. But he is, in fact, thought to have been entitled to receive the Holy Spirit:

Jam mihi mens liquidi raptatur in ardua coeli  
 Perque vagas *nubes corpore liber eo*.  
 Perque umbras, perque antra feror penetralia vatum  
 Et mihi fana patent interora Deum.  
 Intuiturque animus toto quid agatur Olympo,  
 Nec fugiunt oculos Tartara caeca meos. <sup>57)</sup>  
 (Italics are mine.) (Elegia quinta, 11. 15-20)

*Song on May Morning* would have never been produced unless the poet's soul had been calmed deep and, at the same time, had soared high and filled with joy.

The Easter term of 1628 at Cambridge ended on July 4, Friday. Milton returned to Hammersmith (which "to-day is nothing but a junction of bus routes : at that time it was a village")<sup>48</sup> or such place as Hammersmith, but other students were still remaining at colleges. Milton writes the reason for it :

Truly, among us here, as far as I know, there are hardly one or two that do not fly off unfeathered to Theology while all but rude and uninitiated in either Philology or Philosophy, content also with the slightest possible touch of Theology itself, just as much as may suffice for sticking together a little sermon anyhow, and stitching it over with worn patches obtained promiscuously.... For myself, finding almost no real companions in study here, I should certainly be looking backing to London, were I not meditating a retirement during this summer vacation into a deep literary leisure....<sup>59)</sup>

On 21 July, however, he was back again in Cambridge ; he had

been called back to take part in the summer exercise, in which he was to serve dictator for the occasion. It is during this summer exercise that we find somewhat striking fact about Milton who was thought to have 'stood aloof' from the other students. What was going on at the affair, especially concerning Milton can be known in the *Prolusion VII*. Paraphrasing it, Fletcher writes as follows :

He ordered his hearers to laugh long and loud, as though a ritual was due the god of laughter, and described the reasons that held them from it if they did not. In this passage he spared nothing, solemnly expounding such preposterous reasons that might withhold his audience from laughter that gay indeed must have been that audience. He ran the gamut of rhetorical extremes in staid and sedate Latin ; but there was nothing staid or sedate about what he said. It would have delighted Rabelais, Abe Lincoln, or Mark Twain. Herein, Milton became the straight-faced babblers, a sort comedian.....

He was amazed that he was called on to be *Pater*. He, who had been called *Domina* in the college. (And he himself had been proud of the name.) Were they trying to change him from a woman into a man? And why had they called him *Domina*? ("Samson perhaps inspired Milton from an early age. It may be that when he wore his hair long and was called the 'Lady of Christ's', he was deliberately assuming the part of the bardic prophet in a way which was then uncommon," says John Beer in *Milton, Lost and Regained* (London: Oxford University Press, 1964), p. 163.) With biting scorn he asked if it was because he had not indulged in those grosser activities that he had observed in others? Then the devastating *verum utinam illi possint tam facile exuere asinos, quam ego quicquid est foeminae* (truly I wish that they could consume the asses so much readily as I, whosoever is effeminate).... He rejoiced in being united in company with such great men under the same reproach (Milton too played on the names of his fellows), because this was a good omen for the success of the occasion.....

Performance seems to have passed ultimately into a meal of some kind, perhaps not so elaborate as Milton facetiously made out that it would be ; but with better than ordinary face, and surely with wine and merrymaking.

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It was an exhausting occasion, probably winding up the year for the boys in Christ College....<sup>60)</sup>

We cannot know, however, if Milton was really glad at the meal “surely with wine and merrymaking”, for he was to write:

A work not to be raised from the heat of youth, or the vapours of wine....<sup>61)</sup>

During the summer of the same year, he composed *On the Death of a fair Infant dying of a Cough*. But the exact date of it is said to be unknown. Fletcher insists that this poem was composed by Milton while he was in London or at a suburn place after the summer exercise at the college (which is told above).

It is noticed in the poem that Milton entertained the orthodox faith of Christianity; the first to be noticed is that he mitigates his sorrow for the death of his niece with an idea of resurrection:

Oh no! for something in thy face did shine  
Above mortalitie that shew'd thou wast divine. (11. 34-35)

Secondly, he is seen to use the pagan figure of Greek, but he doubts its real existence:

Or in the Elisian fields (if such there were) (1.40)

His flight of imagination ascends to the heaven; he thinks that Anne, his niece, was a goddess who sojourned on the earth for a while:

and thou some goddess, fled  
Amongst us here below to hide thy nectar'd head?  
(11. 48-49)



It is thought that Milton realized the actual world of “darkness” (see Matthew xii: 39, xvi: 3; Mark viii: 38, ix: 14; Luke vii: 31-32, ix: 41, xi: 29; John iii: 19-21; Philipians ii: 15; Ephesian v: 16).

He expresses it in the deceased Anne:

Or wert thou that just Maid who once before  
*Forsook the hated earth...* (11. 50-51)

Therby to set the hearts of men on fire  
*To scorn the sordid world, and unto Heav'n aspire.*  
(Italics are mine.) (11. 62-63)

And he consoles her mother saying that she sent “heav’n-lov’d innocence” to God as her present to him. This fact tells us that Milton believed in God, though it may sound common:

Think what a present thou to God hast sent,  
And render him with patience what he lent;  
This if thou do he will an off-spring give,  
That till the worlds last-end shall make thy name to live.  
(11. 74-76)

These facts (which are pointed out above) are thought to bear witness to his serious confession of faith. They are not however necessarily thought to be telling his religious experience.

As we notice above, he is thought to have seen much of the realities of the world, at least by the summer of 1628. Fletcher writes as follows:

The year 1627-28, Milton’s junior or third year at Cambridge... was... to be the great year of decision for him. An incipient love affairs, perhaps, and other highly personal experiences had befallen him, but overshadowing all of them...Milton decided not to become the priest that his parents and friends had intended him to become by going to Cambridge, but to turn

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toward letters, polite letters, as a definite career.<sup>62)</sup>

He seems not to have written poems since then, for there is no poem that is thought to have been written during the period. One of the reason for it may be that he had to spend a great majority of time and brain on incepting bachelor. Again, it is quoted that:

The fourth or senior year was largely taken up with preparing and delivering the contribution to those senior exercises in which the student participated. Because of the remarkable nature of Milton's efforts in these exercises, his senior year requires more attention as such than those preceding it....<sup>63)</sup>

And the strict study of the student is to be known by those books assigned to them for their readings for the period from the Michaelmas term to the end of the Lenten term. They are arranged:

Seneca's *Naturales Quaestiones*  
Lucretius' *De Reum Natura*  
Aristotle's *De Anima et Caelo*  
Aristotle's *Meteorology* Calvius *Institutions*  
Hans Cluver's *Historiarum Totius Mundi Epitome*  
Aulus Gellius' *Nocte Atticae*  
Macrobius' *Conviviorum Saturnaliorum*  
Cicero's *De Officiis*  
Cicero's *De Finibus*

He wrote the following prolusions during the period:

*Prolusion II In Scholis Publicis. De Sphaerarum Concentu*  
*Prolusion III In Scholis Publicis. Contra Philosophiam Schola*  
*Prolusion V In Scholis Publicis. Non Dantur Formae Pattiale Animal*  
*Praeter Totalem*

As we have noticed before, Milton's poetic fit occurred mainly in spring. If this inclination had been to continue, his poetic fit should have been aroused in the spring of 1629. And it seems that his poetic urge was not to be seen in the spring for the year. This may be that his poetically creative emotion had been oppressed by the hard academic training and absorption in the scholastic works, preparing for the degree, and because it had been postponed for sometime after then. Was it because he traveled about England during the summer vacation of the same year that his poetically creative sensibility was aroused again? He was to write the twin poems *L'Allegro-Il Penseroso* in the summer of 1629 when he was blessed with an ideal condition of life for a literary pleasure. He says:

I am reminded... of the wooded places and the streams and the beloved elms of the village, beneath which in the summer just passed (if it is permissible to speak of the secrets of the goddesses) I remember with pleasant delight how I was granted... the highest favour of the Muses; where among fields and lonely woods I was able to develop... as it seemed during a time of seclusion.<sup>64)</sup>

He was filled with poetic emotion again through such ideal lives ; every such daily lives are thought to have promoted and formed his spiritual growth.

The summer of 1629

The twin poems *L'Allegro-Il Penseroso*, which was formerly thought to have been composed after his graduation from Cambridge in 1632, partly because Masson insisted so, is now thought to have been composed in the summer of 1629. This fact is said to have been concluded by Bateson from some points in *Elegy VI*.

Baetson writes:<sup>65)</sup>

Milton's *Elegia Sexta* ends with a couplet that is generally misunder-

stood:

Te quoque pressa manent patriis meditata cicutis,

Tu mihi, cui recitem, iudicis instar eris.

This does not mean that Milton has written some English poems that he wants to show Diodati. It means that he has written some English *pastorals*. In a literary context the word *cicuta* is only for pastoral poetry. The reference must be to "L'Allegro" and "Il Pensersso," which therefore precede the Nativity Ode and must probably be dated "late summer 1629."

*L'Allegro*, as well as *Il Penseroso*, is the work which is based on his actual experience. "As is not unusual with youthful work, these poems are more implicated in the habits and aims of their period than some others of Milton's works," says Rosemond Tuve<sup>66</sup>. The subject of the poem is "Mirth" which is called "Euphrosyne" in Heaven and is called by men "heart-easing Mirth". She is a child with other sister, Anglia and Thalia who were born between Venus and Bacchus. But the joy which Milton is thought to have felt cannot be identified with "Mirth" because the latter is banished by the same poet in *Il Penseroso* 11. 1-10.

A concrete description of joy which the poet is thought to have felt is seen, begining with "To hear the Lark begin his flight" (l. 41). And it is noticed that the description includes three parts of a different expression of joy. The first expression of joy is described in those lines 41-68, the second is in lines 69-90, and the third is in lines 91-130. It is thought however that a reader who has not felt the same joy as Milton had cannot understand what kind of joy he tasted. It is because our common concept of joy is not found in those lines at all. "Streit mine eye hath caught new pleasures" (l. 69) continues the poet in the following lines that might be expected to show his pleasures. But no matter concerning the joy is written in those lines. Though it seems a little too long, I shall quote the lines for the illustration of it:

Streit mine eye hath caught new pleasures  
Whilst the Lantskip round it measures,  
Russet Lawns, and Fallows Gray,  
Where the nibbling focks do stray,  
Mountains of whose barren brest  
The labouring clouds do often rest :  
Meadows trim with Daisies pide,  
Shallow Brooks, and Rivers wide.  
Towers, and Battlements it sees  
Boosom'd high in tufted Trees,  
Where perhaps som beauty lies,  
The Cynosure of neighbouring eyes.  
Hard by, a Cottage chimney smokes,  
From betwixt two aged Okes,  
Where Corydon and Thyrsis met  
Are at their savory dinner set  
Of Hearbs, and other Country Messes;  
Which the neat-handed Phillis dresses;  
And then in haste her Bowre she leaves;  
With *Thestylis* to bind the Sheaves:  
Or if the earlier season lead  
To the tann'd Haycock in the Mead, (11. 69-90)

In these lines is thought to have been crystallized his pleasures that he really felt ; therefore, we are required to search these lines for the pleasures. These lines can be divided into two: the lines 70-80 and the lines 81-90. In the former is described the bucolic life of people which is symbolized in two persons: "Phillis" and "Thyrsis". This is precisely the rational description of things, not the emotional description that immediately begins to appeal to our senses.

Our efforts may fail in grasping the joy in the poem which Milton is thought to have felt. One of the reasons for it is that there is little to be seen that is supposed to show his emotion, feeling of joy. We merely imagine the landscape and life of the country, and fail in taking hold of his feelings that flow in the poem. This is however

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the problem of understanding of image rather than that of linguistic understanding.

(The image of this poem reminds us of Beethoven's "Pastorale". It may be because the effect of the poem on our sense is through our 'ears,' as T. S. Eliot says in his *Milton* I, 1936.)

"Milton does not describe a life, or a day, but through images causes us to recall, imagine, and savor the exact nature of joy when it is entirely free of that fetter, care, which ties down the joys we actually experience in an order of *reality that does not present us with essence pure*" says Rosemond Tuve (italics are mine)<sup>67</sup>. Natural things themselves by no means give joy to us, but if they come into our minds through imagination, they become 'essence pure'.

We notice that our minds change step by step by then-condition of body. When our minds feel some joy, our body is almost in the same state as that of being dead. This concept of pure joy culminates in Christianity: "dead to sin and alive to God in Christ Jesus" (Romans vi: 11). The spiritual state has something to do with that which is found in *Paradise Lost*. And it may be thought to be the "earthly paradise archetype". Compare the above-quoted lines from *L'Allegro* with the following lines from *Paradise Lost*:

about me round I saw  
Hill, Dale, and Shadie Woods, and sunny Plaines,  
And liquid Lapse of murmuring Streams; by these,  
Creatures that lived, and mov'd and walked, or flew,  
Birds on the branches warbling; all things smil'd,  
With fragrance and with joy my heart oreflowd. (VIII, 261-266)

Adam, who had not yet transgressed the sin, needed not stir his imagination to feel the joy in nature; he was able to feel the joy immediately through nature; whereas, a man like Adam who transgressed the sin, in order to feel the joy or to get the "paradise within" (XII, 586-587) needs to overcome the severe struggles of soul against body.

Moreover, nature herself changed her essence (cf. Romans viii: 19-22). And, at the same time, he also lost his imaginative power that he was intrinsically endowed with before the fall. This kind of the state of soul is no less than that of blessedness by the Holy Spirit.

A reader must notice the two words: the “paradise within” and “paradise without”. And the former is sung here in *L'Allegro*. It is not thought, however, that Milton was taken hold of by the Holy Spirit and composed the poem, for it is said that it was the Italian poems, such as those of Gabriello Chiabrera (1552-1638) “that inspired Milton’s Muse to write *L'Allegro-Il Penseroso* in the internal rhythms that he employed”,<sup>68)</sup> and also for the reason that the concept of joy is not thought to be pure. But it cannot be denied but that he had the rare deep experience of soul. It can be said that the embryo of the descriptions in *Paradise Lost*, which is thought to show that of his spiritual height in *Paradise Lost* (cf. VIII, 268-287; 300-311; 523-520), may be found in this poem.

### *Il Penseroso*

The spiritual state of Milton represented in *Il Penseroso* is thought to be of philosophical meditation and not of the Holy Spirit. This idea is noticed by the following lines:

Or let my Lamp at midnight hour,  
Be seen in som high lonely Towr,  
Where I may oft out-watch the Bear,  
With thrice great *Hermes*, or unspear  
The spirit of *Plato* to unfold  
What Worlds, or what vast Regions hold  
The immortal mind that hath forsook  
Her mansion in this fleshly nook: (11. 85-92)

And the depth of his philosophical attainment expressed in *Il Penseroso* is thought to be comparable to that in *Paradise Lost*, as the following comparison between them shows:

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But hail thou Goddess, sage and holy,  
Hail divinest Malancholy,  
Whose Saintly visage is too bright  
To hit the Sense of human sight:  
And therefore to our weaker view, (11. 11-15)

The following quotations are from *Paradise Lost*:

...whose radiant forms  
Divine effulgence, whose high Power so farr  
Exceeded human... (V, 457-459)  
...but I preceave  
Thy mortal sight to faile; objects divine  
Must needs impaire and wearie huuman sense: (XII, 8-10)

Milton's spiritual state may be of philosophical meditation, but he is seen to have intended it to approach the religion, therefore, the Holy Spirit. This intended shift of Milton's attitude is to be seen in the following lines:

And as I wake, sweet musick breath  
Above, about, or underneath,  
Sent by som spirit to mortals good,  
Or th' unseen Genius of the Wood. (11. 151-154)

He was attracted by the spirit of the comparatively low stage, such as a genius of the woods, but he intends to overcome the tempted motive and to turn to the religion:

But let my due feet never fail,  
To walk the studious Cloysters pale,  
And love the high embowed Roof,  
With antick Pillars massy Proof,  
And storied Windows richly dight,  
Casting a dim religious light (11. 155-160)



He wishes to be dissolved into ecstasies:

There let the peeling organ blow,  
To the full voic'd Quire below,  
In service high, and Anthems cleer,  
As may with sweetness, through mine ear,  
Dissolve me into extasies,  
And bring all Heav'n before mine eyes (11. 161-166)

And, at last, he wishes to get the prophetic strains which, however, he is said to have acquired at Horton after he had graduated from Cambridge:

Till old experience do attain  
To something like Prophetic strain. (11. 173-174)

We have so far traced Milton's spiritual development from 1625 to 1629, the aim of which was to examine the spiritual state of Milton in December of 1629, to think that life and the works are closely connected with the state of spirit. As was mentioned before, it may be impossible to know the identity of the spirit in a certain spiritual state, but our purpose will be satisfied, if we can examine the inclination of the "Heavenly Muse" in the *Nativity* ode, as to which of two elements in the dualistic description in *Paradise Lost* it belongs to, or will belong to; two elements are, reality and nonentity, truth and falsity, Christianity and paganism.

The result of the trace shows us that there was a regress of the spiritual development with Milton; the spiritual height that was seen in *Elegy V* is not seen in his later works. Even in the twin poems *L'Allegro-Il Penseroso*, cannot be found the joy accompanied with the spiritual elevation. Instead, in the later poems is seen a spiritual equanimity. Even the joy that is seen in the poem *L'Allegro* comes from

the deep equanimity of soul. E. M. W. Tillyard also points out:

The mood of the poems is of even serenity; not one of the ecstatic serenity that can follow the assuaging of a mental upheaval.<sup>69)</sup>

At the same time, Christian idea comes to be felt apparent. It is supposed from these facts that there happened to him some unfortunate accidents that hurt and deprived him of his spiritual elevation during the period from the summer of 1628 to the summer of 1629. Some unfortunate accidents that are unknown to us are thought to have occasioned him to learn Christian faith home to his heart and to hold fast to Christian faith. As was mentioned above, there was, on the whole, a tone of equanimity as well as his efforts to Christize his thought; consequently, it is natural that there should appear the conception of the Holy Spirit, the center of Christian thoughts and life.

It was mentioned above that Milton is thought to have suffered a regress of the spiritual development during the time. The standard of the judgement on the statement was the spiritual flight and the joy accompanied with it. According to the standard, the regress should be admitted; whereas, it is otherwise thought that it was not regress but a progress. William Wordsworth says: When these wildthe

...and, in after years,  
When these wild ecstasies shall be matured  
Into a sober pleasure...<sup>70)</sup>

This idea, however, cannot be applied to the spiritual development of Milton; the difference in quality between the "wild ecstasies" of Wordsworth and the *spiritual flight* of Milton in *Elegy V* is admitted. Milton's joy that is accompanied with the *spiritual flight* has a deep equanimity on its other side. But Wordsworth's ecstasy seems not to have been accompanied with such an equanimity of soul. He sings the joy of his earlier days as follows:

...when like a roe  
I bounded o'er the mountains, by the sides  
Of deep rivers, and the lonely streams,  
Wherever nature led: more like a man  
Flying from something that he dreads than one  
Who sought the thing he loved. For nature then  
(The coarser pleasures of my boyish days,  
And their glad animal movements all gone by)  
To me was all in all—I cannot paint  
What then I was. The sounding catract  
Haunted me like a passion: the tall rock,  
The mountain, and the deep and gloomy wood,  
Their colours and their forms, were then to me  
An appetite; a feeling and a love...

That time is past,  
And all its aching joys are now no more,  
And all its dizzy raptures.<sup>71)</sup>

His soul, at the age of twenty-eight, became stilled and elevated at the same time:

And I have felt  
A presence that disturbs me with the joy  
Of elevated thoughts; a sense sublime  
Of something far more deeply interfused,<sup>72)</sup>

He is seen to relate the earlier extasies with the later one:

...and, in after years,  
When these wild ecstasies shall be matured  
Into a sober pleasure....<sup>70)</sup>

The above-mentioned change of Milton's spiritual state cannot be regarded as a progress unlike that of Wordsworth; "sober pleasure" as well as ecstasy was seen in Milton's poems which were composed be-

fore 1629 (when he was twenty-one years old). It should be regarded as a regress. The spiritual elevation of Milton which was noticed in his poems is seen to be low on an average. But his regress will not remain as it is; his soul is seen to be purified and ascend gradually, showing the spiritual depth on the whole. It will be seen more apparently in the *Nativity* ode.

Under such spiritual circumstances of Milton at that time, when we appreciate the *Nativity* ode, we find his attitude toward Christianity and perceive the word that is thought to be the identity of his state of soul for the first time. This can be said a remarkable progress in his spiritual growth. The word is the "Heav'nly Muse". Therefore it is thought that Milton implied a special significance in "Heav'nly Muse" in the *Nativity* ode for the first time. This means that the other words including "heav'nly Muse" cannot be used when it is implied what "Heav'nly Muse" means.

In view of the facts that the differences of usage between "Heav'nly" and "heav'nly" were admitted (see the first series, p. 24), and that "heav'nly Muse" in *A Mask* (l. 515) was not thought to be Miltonic Muse (see the first series, pp. 22-28), it is thought to be an undoubted fact that "heav'nly Muse" "Urania", in *Paradise Lost*, III, 19 is a Muse different from "Heav'nly Muse", and "holy night". (The identity of them was dealt with before, cf. the first series, pp. 15-19). Now a question arises as to what the "heav'nly Muse" is. "heav'nly Muse" (*Paradise Lost*, III, 19):

1. It was at first the Holy Sprit the eternal being. The poet's mind was affected by the wickedness of the hell that actually appeared to him in describing the hellish theme in Book I and Book II. His mind, which was at first fit for receiving the Holy Spirit, began to be dark, impure and became no longer fit for receiving the Holy Spirit the eternal being, and gradually lost her life, divinity, loftiness, clearness and at last became the "heav'nly Muse". (The fact that Milton did not write "Heav'nly Muse" for "heav'nly Muse" shows his

sharp conscience toward the use of words; namely, he took the word really, felt the substance of the meaning that the word has.)

I shall show two other reasons that are thought to justify what is mentioned above. The poet who said to the "Heav'nly Muse", "Instruct me, ...." (Book I, 19), now says, "....taught by the heav'nly Muse" (Book III, 19). This shows that the Holy Spirit changed into the "heav'nly Muse" while he sang the darkness of the Hell in Book I and Book II. The other reason for it can be seen in that "Heav'nly Muse" is called in the second person ("thy" I, 13), "Thou" (I, 17, 19), "thee" (III, 21) ; whereas, the "heav'nly Muse" is thought to be in the third person.

## 2. The "heav'nly Muse" was Dame Memory.

This exposition of the "heav'nly Muse" is based on that of 1 as well as on the following statement, so that it is thought to be an advanced exposition of the former. To certify the "heav'nly Muse" again, the "Heav'nly Muse" separated from the poet's mind, and the poet's Muse became the "heav'nly Muse", which was substantially Dame Memory; in other words, the "Heav'nly Muse" that was caught hold of in his mind was transformed and became heterogeneous. ("Heav'nly Muse" exists in the universe, the substance of which, however, cannot be perceived unless it is taken hold of personally. That it was changed means that it had no longer the substance of the Holy Spirit.) This is no other than the "heav'nly Muse" that is thought to have appeared in the poet's mind as a substance in composing the lines.

## CHAPTER V A TYPE OF THE MILTONIC GENIUS

Now, a question arises as to what caused his Muse (i. e., "Heav'nly Muse") to change into "heav'nly Muse". The writer of this paper thinks it to be his emotionality.

I will show that Milton is thought to have had unusual emotionality

in the following paragraphs.

Milton's emotion, touched by the word "bad men", aroused his memory of what had happened to him in the past, and is thought to have affected his style (hence an idea of Dame Memory as his poetic daemon is conceived):

- (1)                   for neither do the Saint damnd  
 Loose all thir vertue; least *bad men* should boast  
 Thir specious deeds on earth, with glory excites,  
 Or close ambition varnisht ore with zeal.  
 Thus they thir doubtful consultations dark  
 Ended, rejoycing in thir matchless Chief:  
 As when from mountain tops the dusky clouds  
 Ascending, while the North wind sleeps, orespread  
 Heav'ns chearful face, the lowring Element  
 Scowls ore the dark'nd lantskip Snow, or showre;  
 If chance the radiant Sun with farewell sweet  
 Extend his ev'ning beam, the fields revive,  
 The birds thir notes renew, and valley rings.  
*O shame* to men! Devil with Devil damnd  
 Firm concord holds:

(Italics are mine.)

(II, 482-497)

"O shame to men!" is said of the leaders of the Commonwealth (William Empson, *Milton's God*, p. 49).

- (2)           Thus at thir shadie Lodge arriv'd, both stood,  
 Both turn'd, and under op'n Skie ador'd  
 The God that made both Skie, Air, Earth and Heav'n  
 Which they beheld, the Moons resplendent Globe  
 And starrie Pole: Thou also mad'st the Night,  
 Maker Omnipotent, and thou the Day,  
 Which we in our appointed work imployd  
 Have finisht happie in our mutual help

And mutual love, the Crown of all our bliss  
For us too large, where thy abundance wants  
Partakers, and uncropt falls to the ground.  
But thou hast promised from us two *a Race*  
To fill *the Earth*, who shall with us extoll  
Thy goodness infinite, both when we wake,  
And when we seek, as now, thy gift of sleep.

This said unanimous, and other Rites  
Observing none, but adoration pure  
Which God likes best, into thir inmost bower  
Handed they went; and eas'd the putting off  
These troublesom disguises which *wee* wear,  
Strait side by side were laid, nor turnd *I* weene  
*Adam* from his fair Spouse, nor Eve the Rites  
Mysterious of connubial Love refus'd:  
Whatever *Hypocrits* austere talk  
Of puritie and place and in nocence,  
Defaming as impure what God declares  
Pure, and commands to som, leave free to all.  
Our Maker bids increase, who bids abstain  
But our Destroyer, foe to God and Man?

(Italics are mine.)

(IV, 720-749)

A "Race" (1. 724) includes Milton himself who was writing; the "Earth" (1. 725) includes England where he lived, so that Milton's consciousness is thought to have flowed, in composing these lines, from the imaginative world into the actual world where he stood. Especially while he was writing the lines of prayers (11. 721-735), Milton changed God to Adam and Eve into God to himself (God in his imaginative world is regarded as the same that is in the real world); namely, he became conscious of himself.

Milton is said to have abhorred the ceremonies of the church which were devoid of life; therefore, it is thought that he added, "...and other Rites/Observing none, but adoration pure" (11. 736-737). It is

thought that his consciousness turned all the more to the real world for this additional remark, as the use of "wee" (1. 740) shows. \*By his own statement of matrimony which is thought to be too human to explain, he has returned to the actual circumstances that surrounded him, as the use of "I" (1. 741) shows\*\*; accordingly, the hypocrites whom he hated are thought to have occurred to his mind. Then, he says, "...Hypocrits...."

\*"wee" (1. 740) is not referred to Adam and Eve but people in general including Milton himself. "We" (1. 726), "our" (1. 727), "our" (1. 728), "us" (1. 732), "us" (1. 733), "wee" (1. 734) and "we" (1. 735) are all referred to Adam and Eve. \*\*"I" (1. 741) is referred to the poet himself.

- (3) Terrestrial Heav'n, danc't round by other Heav'ns  
That shine, yet bear thir bright officious Lamps,  
Light above Light, for thee alone, *as seems*,  
In thee concentring all thir precious beams  
Of sacred influence: As God in Heav'n  
Is Center, yet extends to all those Orbs; in thee,  
Not in themselves, all thir known vertue appears  
Productive in Herb, Plant, and nobler birth  
Of Creatures animate in with gradual life  
Of Growth, Sense, Reason, all summd up in Man.

(Italics are mine.)

(IX, 103-113)

To be brief, this thought can be said to be humanism: "this world of nature" exists "to be enjoyed and known by man"; "man is more important in the world than physical nature".<sup>73)</sup>

This thought, which had long been in Adam's mind as a question (see Book VII, 5-38; 179-197), was at last revealed to Adam by Raphael (see Book VII, 66-178, especially those lines, 85-99). Milton spent a hundred and sixty-six lines on this subject, which is thought to have been a big problem; therefore, it surprises a reader that Satan,



a third party, should have used the knowledge with ease. Whence did he get the knowledge? The reasons to be conceived are, 1. He had known the law of nature. 2. The poet himself made Satan speak the knowledge. Satan, who was in Heaven before, is thought to have known it. But this opinion should be denied; the expression, "as seems" (1. 105), does not show that Satan is convinced of his statement. The poet is thought to have intended, by this expression, to signify that Satan was not speaking these lines as own, which suggests that he is speaking the poet's words. Therefore, the poet should be thought to have made Satan speak his own thought by the mouth of Satan. This fact shows that Milton had a strong selfhood. And if he had done it without knowing as Blake said\*, he should be thought to have had excessively strong emotionality.

\* "The reason Milton wrote in fetters when he wrote of angels and God, and at liberty when of devils and because he was a true poet and of the Devil's party *without knowing it*."

(Italics are mine.)

The patterns of his style, which have seen above, are those that exemplify his strong selfhood or emotionality.

According to what the relations between his style and his emotionality show us, it is clear that Milton's poetic creativeness is apt to be ruled by his emotionality. His poetic creation is under his creative will that is ruled by his emotion that is aroused by the very words of what happened to him in the past. This kind of process of creating poetry shows us that Milton belonged to "the catathymic type of genius"\*\*.

\*\*The writer of this paper, lest he should make an arbitrary interpretation of "the catathymic type of genius," interviewed Mr. Otoyami Miyagi, Psychologist, and Professor at the Tokyo Institute of Technology, December

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11, to ascertain the definition of "catathymic type of genius." This psychological term "catathymic" originates in German "katathymer" as in "katathymer Wahn" which H. W. Maier, a German psychopathologist, used for the first time when he classified the types of "delusions." Now, psychologists classify the types of genius into three (said he) : "the hormic type of genius"; "the catathymic type of genius"; and "the holothymic type of genius." The "catathymic type of genius is one whose creativeness is determined by his emotionality. "Emotionality" used in this paper is regarded to include "feeling," "passion," "sentiment," (and "affection" as case might be).

It would be, however, my future task to deal with this subject, unable to advance further for lack of what is required of me in doing so.

There seems to be another side of Milton as a genius as the following remarks of the poet himself tells us:

Up led by thee  
Into the Heav'n of Heav'ns I have presum'd  
An Earthly Guest, and drawn Empyrean Aire,  
Return me to my Native Element:  
Least from this flying Steed unreind, (as once  
*Bellerophon*, though from a lower Clime)  
Dismounted, on th' *Aleian* Field I fall,  
Erroneous there to wander and forlorne.  
Half yet remains unsung, but narrower bound  
Within the visible Diurnal Sphear;  
Standing on Earth, not rapt above the Pole,  
More safe I Sing with mortal voice, unchang'd  
To hoarse or mute, though fall'n on evil tongues;  
In darkness, and with dangers compass'd round,  
And solitude; yet not alone, while thou  
Visitst my slumbers Nightly, or when Morn  
Purples the East: (VII, 12-30)

The poet was led up by Urania into the penetralia of the heavens,

and has drawn the empyreal air. This description is thought to be referred to his spiritual state while he sang in Book IV. It may be difficult to decide to look upon what he sings here whether as a figure of speech or as a literal fact, but it is not denied that he received the light that came down from heaven into the inmost of his cloudless soul, of which experience he is thought to have expressed in these lines.

The duration of this spiritual state is not of quality of continuing for a long time but for a short time in scaler (the poet was then in the timeless world; the subjective time is not to be measured). Only, the influence of the experience on the poet is of most significance that becomes a poetic strenght. The poet's soul has to be connected with, or directed to God when his soul departs from the *light* so that his soul, after the experience, may be in the state of being entitled to receive it. Once this relationship is broken, it requires of him a great efforts to be restored to the former relationship. If the poet's soul remains to be directed to God, he is ready to retrn to God, however far he is away from Him; therefore, the poet must keep this relationship with a special care when he returns from the heavenly state of soul.

And it is not by chance that he says, "...with like safetie guided down/ Return me to my Native Element:/ Least from this flying Steed unreind, (as once /*Bellerophon*, though from a lower Climb) /Dis-mounted, on th' *Aleian* Field I fall, /Erroneus there to wander and forlorene" (11. 15-20).

It has been mentioned that the duration of the spiritual experience is not long. This is pure experience; therefore, once an impure element is given rise in his mind, this state of soul suddenly gives way. Whence does an impure element come? Milton says that he has fallen into darkness by "evil tongues" (1. 26)<sup>73</sup>). What should this mean except that he had an exceptional sensitiveness to tongues? The word "evil" itself changes his state of mind evil, through his

imagination of his experienced life in which he is thought to have suffered evilness in the past (hence an idea of Dame Memory as his poetic daemon arises). And the word "heav'nly" itself acts as a helper to purify his state of soul. The scene of Book VI was of Heaven; therefore, his soul is thought to have ascended. But there was Satan the evil one in it; therefore, his soul began to be darkened and fell by the devilish words from the mouth of Satan (which Milton himself expressed through Satan's mouth).

("fall" and "fallen" are used, from Book I to Book VI, forty-two times in all sixty-three.)

From the fact mentioned above, an idea of "gravity of a word" and an idea of "place of emotion" are thought of. They are thought to be the causes of the characteristics of his style which shall be dealt with in the next Chapter VI.

## CHAPTER VI HIS EMOTIONALITY AND THE STYLE

The following patterns of the processes of his calling to the Muses are thought to be the appearances of his spiritual soaring in the form of the style. Before he calls to the Muse, he is thought to be in the fit state of soul for receiving the Holy Spirit. He is not seen to call to her immediately; he has to narrate what is necessary in the story and prepare his spiritual state for calling to the Muse. His soul is seen to soar gradually and to culminate at the stage of, "...Say Muse..." The musicality of the process resembles that of the spiritual flight that is felt in the fourth movement of Beethoven's "Eroika" for example.

The process of the calling to the Muse:

(1)

Godlike

Princely Dignities

Heaven

Thrones

heav'nly

Life

Gods

God          Creator

Glory

Say, Muse,

(I, 358-376)

(2)

*Urania*

Heav'nlie

Say Goddess,

(VII, 31-40)

(3)

Light          Light

Grace

mercy

fealtie

high Supremacie      Heav'n

sacred          devout

willing

Say Heav'nly Powers,

(III, 196-213)

(This patterns differ from others, in that he who calls to "Heav'nly Powers" is not the poet himself, but the pattern can be regarded as the similar one by the same process of calling to the heavenly being.

An idea of annulment of the substance of meaning in a word arises by the following processes that are not seen to arrive at the stage of calling to the Muse:

(4)

Heav'ns

Heav'ns Lord supream

Grace

Throne

Hymns

Godhead

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Hallelujsh's	Lordly
Sovran	Altar
Ambrosial Odours	Ambrosial Flowers
Heav'n	delight
Eternity	(II, 236-247)

According to what the previous patterns show, he should call to the Muse around here. But he does not call to her. It is because the significances of the words: "Heav'ns," "Grace," "Halleluiah," etc., are annuled by the following words:

(4)

Subjection	
	humble
Strict Laws impos'd	
Forc't (Halleluiah's)	
envied (Sovran)	
servil	
(Eternity)	wearisom
	(II, 236-247)

(5)

	fair
Heav'n	
Seraphim	
Heav'ns King	
	bright
shining heav'nly fair	Goddess
Host of Heav'n	
Heav'n	
Almighty	
Cleer Victory	

Empyrean

Heaven

(II, 748-773)

The effect of these positive words is annuled by the following negative words:

(5)

foul

bold conspiracy against (Heav'ns King)

miserable pain

darkness

(Goddess) armd

*Sin*

Warr

fought

(Almighty) Foe

loss rout

down fell

down

Deep

(II, 749-773)

(6)

sweet Heav'n joys

Of Spirits heav'nly Host

place of bliss

Purlieus of Heav'n

Heav'n

(II, 819-836)

(6)'

(sweet)      sad                      dire  
                 dark      dismal              pain  
 Fell  
                 Deep

(II, 819-836)

The patterns which we have so far seen show that the positive words are annuled by the negative words. Theoretically, the patterns which show that the negative words are annuled by the positive words should be thought of. The pattern of this kind will be easily found. As we have seen, the patterns: (1), (2), (3) end with the stage of calling to the Muse. The words included in them are grouped into two: the negative words and the positive words. The negative words, which were not written in the previous patterns shall be arranged. It will be noticed that the negative words are annuled by the positive words:

(1)

Rebellion  
 falsities      lyes  
                 corrupted  
                 Brute  
                         Pomp      Gold  
 Devils  
                 Idols              Heathen  
 Say, Muse,

(I, 358-376)

(2)'

                        barbarous dissonance  
*Bacchus*              Revellers  
                 wilde Rout  
                 savage clamor  
                 empty dreame.



(say Goddess,)

(VII, 31-40)

(3)'

neglect    scorn  
hard    hard'nd blind    blinded  
         stumble    deeper fall  
                 disobeying  
Disloyal                   sinns  
                 destruction  
                                 die  
                         death    death

(Say Heav'nly Powers,)

(III, 196-213)

The emotionality of the narrator can be divided mainly into two: positive and negative, namely heavenliness and hellishness. In the same way, his vocabulary can be divided into the same groups. And the emotionality that flows in the sentence can be divided into the same parts. (It naturally corresponds with that of the narrator.)

It is thought from the fact that the word which signifies the other emotionality than that of the sentence loses its emotionality. This theory can be applied to his sentences as the following illustrations show:

(A)

word(-)—annuled

word(+)

(+)\*

(B)

word(+)—annuled

word(-)

(-)\*\*

---

\*The emotionality of the sentence  
Patterns : (1), (2), (3), (1)', (2)', (3)'.

---

\*\*The emotionality of the sentence  
Patterns : (4), (5), (6), (4)', (5)', (6)'.

The emotionality which is read in the patterns (A) is positive; he

attains to the stage of calling to the Muse. Therefore, the negative words are seen to be annuled by the positive words. On the other hand, the emotionality of the patterns (B) is negative; he does not attain to the stage of calling to the Muse. Therefore the positive words are seen to be annuled by the negative words. (This theory seems to have something to do with "dissociation of sensibility" in terms of T. S. Eliot. But it shall be may future one to study it further.)

## NOTES

41. On the progress of the Holy Spirit, see the following treatise paraphrased from Kanzo Uchimura's work:

It is true that the Holy Spirit has progressed through the Testaments. First the Holy Spirit appeared as the power of creation:

In the beginning God created the heaven and earth. And the earth was waste and void; and darkness was upon the face of the deep: and the spirit of God moved upon the face of the waters.  
(Genesis I: 1-2)

By the word of the Lord were the heavens made; and all the host of them by the breath of his mouth. (Psalm xxxiii, 6)

The breath of Jehova and the spirit of God are the same. The hosts of heaven, namely, the stars were created by the spirit of God.

Thou sendest forth thy spirit, they are created; and thou renewest the face of the ground. (Psalms 104, 30)

It is by the power of the spirit of God that in spring trees put forth green leaves, birds sing. The Spirit of God which at first appeared as the power of creation, appeared next to a human being as the power of arm. In Mary's Magnificat, it writes:

He hath shew strength with his arm; he hath scattered the proud in the imaginations of their heart. (Luke 1, 51)

"And the spirit of the Lord came upon him, and he judged Israel; and he went out to war, and the Lord delivered Cushan-rishathaim king of Mesopotamia into his hand...." (Judges 3, 10) "But the spirit of the Lord came upon

Gideon ; and he blew a trumpet; and Abiezer was gathered together after him....” (*ibid.*, 6, 34) “And the spirit of the Lord came mightily upon him, and he rent him as he would have rent a kid....” (*ibid.*, 14, 6) “And the spirit of the Lord came mightily upon him, and he went down to Ashkelon, and smote thirty men of them, and took their spoil...” (*ibid.*, 14, 19).

The Holy Spirit which later would make Jesus dedicate himself to God remained on the judges and made them tear the tigers and kill enemies. The Spirit of God also descended on man as the spirit of art:

And the Lord spake unto Moses, saying, See, I have called by name Bezalel the son of Uri, the son of Hur, of the tribe of Judah : And I have filled him with the spirit of God, in wisdom, and in knowledge, and in understanding, and in knowledge, and in all manner of workmanship, To devise cunning works, to work in gold, and in silver, and in brass, And in cutting of stones far setting, and in carving of wood, to work in all manner of workmanship. (Exodus 31: 1-5)

Namely, the Spirit of God descended on man as the spirit of metallurgy, sculpture and arts.

The Holy Spirit is also the spirit of prophecy. “When the spirit of God came mightily upon him, he prophesied among them” (I Samuel 10, 10). The spirit of the Lord spake by David, and his word was upon David’s tongue (II Samuel 23, 2). “And Balaam lifted up his eyes, and he saw Israel dwelling according to their tribes; and the spirit of God came upon him. And he took up his parable....” (Numbers 24: 2-3). Prophecy does not come from the will of man. It is what a holy man who belongs to God talks when he feels the Holy Spirit (II Peter 1, 21).

The Holy Spirit descended on Solomon as the spirit of wisdom, on Daniel as a spirit of understanding dreams, on Nehehiah as a spirit of resuscitation, and “for a spirit of judgement to him that sitteth in judgement, and for strength to them that turn back the battle at the gate” (Isaiah 28, 6).

This is the progress of the Holy Spirit in the times of Old Testament. The Holy Spirit still continues to progress in the times of New Testament. “The Holly Spirit shall come upon thee, and the power of the Most High shall overshadow thee,” said the angel (Luke 1, 35). Elizabeth was filled with the Holy Spirit and she lifted up her voice with a loud cry, and blessed Mary

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(Luke 1: 41-42). And his father Zacharias was filled with the Holy Spirit and prophesied (Luke 1, 67). The whole life of Jesus was the life which was led by the Holy Spirit. After he ascended to heaven, the Holy Spirit mightily descended on his disciples. On the day of Pentecost, the Holy Spirit descended on the apostles like a fire:

And when they were all filled with the Holy Spirit, and began to speak with other tongues, as the Spirit gave utterance.

(The Acts 2, 4)

The Holy Spirit ordered Philip to baptize a eunuch of great authority under Candace, and,

...when they came up to out of the water, the spirit of the Lord caught away Philip ; and the eunuch saw him no more.

(The Acts 8, 39)

Peter and John came down to Samaria and then they laid their hands on the saints of Samaria, and they received the Holy Spirit (The Acts 8:14-17). When the gospel spread to Corinth, the Holy Spirit descended showing many wonders and signes,

...to each one is given the manifestation of the Spirit to profit withal. For to one is given through the Spirit the words of wisdom; and to another the word of knowledge, according to the same Spirit; To another faith, in the same Spirit; and to another gifts of healing in the one Spirit; And to another workings of miracles; and to another prophecy; and to another discernings of spirits: to another divers kinds of tongues; and to another the interpretation of tongues: But all these worketh the one and the same Spirit, dividing to each one severally even as he will. (I Corinthians 12: 9-11).

But in proportion to the frequency of God's self-manifestations, the Holy Spirit decreased its frequency of manifestation as a wonder. The Holy Spirit is the Spirit of God. God, in his nature, is love. And love is permanent. In Christ the Holy Spirit descends not on the few genii but on the many people.

First the Holy Spirit appeared as natural power, then descended as a power of arm, as a spirit of arts, as a spirit of arts, as a spirit of prophecy, as a spirit of wisdom, ability and a spirit of understanding dreams, as a spirit of governing people. And in New Testament, the Holy Spirit which appeared

as a spirit of healing diseases, speaking a different tongues to appear as a spirit of Christ, namely, as a spirit of right, peace, and joy. This is a brief outlines of progress of the Holy Spirit. (*The Complete Works of K. Uchimura*, published by Kyobunkan, Tokyo, 1966).

42. Psalms cx, 1.

43. Of course, in some cases, it may be in a dream as the case of Jacob's Ladder, or that of Caedmon, who is said to have composed sacred poetry, inspired in his dream.

44. Fletcher, *op. cit.*, p. 405.

45. John S. Diekhoff, *op. cit.*, pp. 31-34.

46. Fletcher, *op. cit.*, p. 416.

47. *Ibid.*, p. 436.

48. *Ibid.*, 430.

49. "ElegyV," Diekhoff, *op. cit.*, p. 141.

50. John S. Diekhoff, *op. cit.*, p. 151.

51. The essence of man is the "Image of God," according to the Bible.

52. A Japanese philosopher, Tetsuo Watsuzi (1889-1960).

53. See "Blindness," *Milton on Himself*, pp. 94-106.

54. Helen Darbishireed. *The Early Lives of Milton* (London, Constable and Co Ltd, 1932 ; republished by Scholary Press, Inc., 1972), p. 73.

55. S. Le Comte, *A Milton Dictionary* (New York : Philosophical Library, N. D.), p. 111.

56. John S Diekhoff, *op. cit.*, p. 152.

57. "Now is my spirit transported to the highest steepes, I move through the clouds freed from my flesh. I go through the shades and caverns, the innermost prophetic sanctuaries. The secret fanes of the gods are opened to me. My sprit sees entranced what is going on throughout Olympus and not even the blind depths of Tratarus escape my eyes." (Fletcher, *op. cit.*, p. 436.)

58. Emile Saillen, *op, cit.*, p. 41.

59. "Familiar Letter 3, to Alexander Gill, 1628," *Milton on Himself*, p. 49.

60. Fletcher, *op. cit.*, pp. 449-451; 453-454.

61. "Reason of Church Goverment," *Milton on Himself*, p. 11.

62. Fletcher, *op. cit.*, pp. 456-457.

63. *Ibid.*, pp. 458-459.

64. "Prolusion VIII, 12: 248-50," *ibid.*, p. 494.

65. Fletcher, *op. cit.*, p. 485.

66. Rosemond Tuve, *op. cit.*, p. 16.

67. *Ibid.*, p. 20.

68. Fletcher, *op. cit.*, p. 485.

69. E. M. W. Tillyard, *Milton: L'Allegro and Il Penseroso* (The English Association, Pamphlet No. 82., July 1932), p. 8.

70. William Wordsworth, *Tintern Abbey*, 11. 137-139.

71. *Ibid.*, 11. 66-85.

72. *Ibid.*, 11. 93-96.

73. Fletcher, *op. cit.*, p. 180.

74. All the students of Milton think that 'evil tongues' are concerned with his personal situation of life during the persecutions that followed the Restoration. John Carey and Alaster Fowler's edition, for example, writes: "The obfuscated syntax conceals a topical allusion to M.'s dangerous situation during the persecutions that immediately followed the Restoration (*Works*, p. 776). In other words, they don't think that 'evil tongues' are concerned with the contents of *Paradise Lost* itself. Is it impossible to interpret 'evil tongues' as being referred to the devilish words which he spoke through the mouth of Satan in Books I., II., and III? The former can be said to be "external interpretation," the latter "internal interpretation."

75. Le Comte, *A Milton Dictionary*, p. 45.